

TO
THE ST CECILIA SOCIETY OF NEW YORK
and its Conductor MR. VICTOR HARRIS.

FAIRY DAY

Three Idylls for Female Chorus

POEMS BY

WILLIAM ALLINGHAM

MUSIC BY

CHARLES VILLIERS STANFORD.

OP. 131.

Price 60 cents.

ARTHUR P. SCHMIDT,

BOSTON,
120 Boylston St.

NEW YORK,
11 West 36th St.

FAIRY DAY.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op. 131.

I. FAIRY DAWN.

Quasi Allegro molto moderato.

PIANO.

pp



SOPRANO SOLO.

A

p s
Fai-ries and Elves! Gone is the



The Soprano Solos in this work can be sung by a few picked voices, if preferred.

Copyright, 1913, by Stainer & Bell Ltd.

Assigned 1913, to Arthur P. Schmidt.

A. P. S. 10036.

night, Shadows grow thin, Branches are stirred; Rouse up yourselves, Sing to the

mf light, ————— Fai-ries be-gin,—

there goes a bird!

SOPRANO I. **B**

SOPRANO II.

ALTO I. *p legato*

ALTO II.

For dreams now are fad-ing, Old

B

thoughts in new morn - ing; *p*

Dull spec - tres and gob - lins to

mf The star - ry night chang - eth, The

dun - geon must fly. *mf* The star - ry night chang - eth, The

low stars are set - ting, Its loft - y stars

low stars are set - ting, Its loft - y stars *pp*

C

dwin - dle and hide in the sky.

dwin - dle and hide in the sky.

7

b6

D

Fai-ries, a-wake! Light on the hills! Blossom and grass trem-ble with

cresc.

D

7

mf

Gam-bols the snake, Mer-ry bird shrills, _____

dew.

Ho-ney bees pass, _____ Morn - ing is new.

E

p

Pure joy of the cloudlets, All rip-pled in crimson!

E **A -**

SOPRANO SOLO.

mp
O look how the

mf
- far o - ver world's edge The night - fear is rolled; O

Great One Up - lifts him - self king - ly

look how the Great One Up - lifts him - self king - ly At

look how the Great One Up - lifts him - self king - ly At

cresc.
once the wide morn - ing is

cresc.
once the wide morn - ing is

cresc.

First system of the musical score, measures 1-4. The music is in B-flat major (two flats) and 3/4 time. The vocal line (treble clef) begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a quarter note G4 in measure 3. The piano accompaniment (treble and bass clefs) features a flowing sixteenth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamic markings include *mp* (mezzo-piano) and *F* (forte). A triplet of eighth notes is marked in measure 3.

mp *F*

Fai-ries, a - rouse!

flood - - - ed with gold.

flood - - - ed with gold.

Second system of the musical score, measures 5-8. The vocal line continues with a half note G4 in measure 5, a quarter note G4 in measure 6, and a half note G4 in measure 7. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A triplet of eighth notes is marked in measure 6.

mp *p*

Fai-ries, a - rouse!

Mix with your song Harp-let and

Third system of the musical score, measures 9-12. The vocal line begins with a half note G4 in measure 9, a quarter note G4 in measure 10, and a half note G4 in measure 11. The piano accompaniment continues with its rhythmic pattern. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A triplet of eighth notes is marked in measure 9.

mp *p*

Harp-let and pipe, Thrilling and clear!

Fairies, a - rise!

pipe, Fairies, a - rouse!

First system of the musical score, measures 1-4. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#). The lyrics are: "Harp-let and pipe, Thrill-ing and Mix with your song Harp-let and pipe,". The piano part includes triplets and a melodic line in the right hand with a descending scale in the left hand.

Harp-let and pipe, Thrill-ing and
Mix with your song Harp-let and pipe,

Second system of the musical score, measures 5-8. The vocal melody continues with the lyrics: "clear! Chant in a Swarm on the bough! Swarm on the bough!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "Swarm on the bough!" are repeated twice, each with a long note in the vocal line.

clear! Chant in a
Swarm on the bough! Swarm on the bough!
Swarm on the bough!
Swarm on the bough!

Third system of the musical score, measures 9-12. The vocal melody continues with the lyrics: "throng! Chant in a Swarm on the bough! Swarm on the bough!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "Swarm on the bough!" are repeated twice, each with a long note in the vocal line.

throng! Chant in a
Swarm on the bough! Swarm on the bough!
Swarm on the bough!
Swarm on the bough!

through! Morn-ing is ripe, Wait-ing to

Morn-ing is ripe, Wait-ing to

Chant in a throng!

Chant in a throng!

mf *p*

hear, Wait-ing to hear, Wait-ing to hear.

hear, Wait-ing to hear, Wait-ing to hear.

dim. *dim.* *G*

crese. *G*

The merle and the sky-lark Will

The merle and the sky-lark Will

p *p* *dim.* *p*

merle and the sky-lark Will hush for our cho - rus, Quick

merle and the sky-lark Will hush for our cho - rus, Quick

hush - for our cho - rus, Quick wave - lets of mu - sic, Be -

hush - for our cho - rus, Quick wave - lets of mu - sic, Be -

wave - lets of mu - sic, Be - gin them! Good

wave - lets of mu - sic, Be - gin them! Good

- gin - them a - non! Good luck comes to all things That

- gin - them a - non! Good luck comes to all things That

cresc.
luck comes to all things That hear us and hear - ken, Our

cresc.
luck comes to all things That hear us and hear - ken, Our

cresc.
hear us and hear - ken, Our my - riads of voi - ces Com -

cresc.
hear us and hear - ken, Our my - riads of voi - ces Com -

cresc.

my - riads of voi - ces Com - ming - ling in one Com -
 my - riads of voi - ces Com - ming - ling in one Com -
 - ming - ling in one, Com - ming - ling in
 - ming - ling in one, Com - ming - ling in

cresc.
p
cresc.
p
cresc.
p
cresc.

H

- ming - ling in one, Com - ming - ling in
 - ming - ling in one, Com - ming - ling in
 one, Com - ming - ling, com - ming - ling in
 one, Com - ming - ling, com - ming - ling in

cresc.

one.
 one.
 one.
 one.
 one.

mf

Gold - en, gold - en,
 Gold - en, gold - en,
 Gold - en, gold - en,
 Gold - en, gold - en,

Allegro leggiero.

gold - en, Gold - en, gold - en light un -
 gold - en, Gold - en, gold - en light un -
 gold - en, Gold - en, gold - en light un -
 gold - en, Gold - en, gold - en light un -

Allegro leggiero.

- fold - ing, mer-ri-ly, Work - and play - In flow - 'ry
 - fold - ing, mer-ri-ly, Work - and play - In flow - 'ry
 - fold - ing, Bu-si-ly, Work - and play - In flow - 'ry
 - fold - ing, Bu-si-ly, Work - and play - In flow - 'ry

mea - dows, And for - est sha - dows,

mea - dows, And for - est sha - dows,

mea - dows, And for - est sha - dows,

mea - dows, And for - est sha - dows,

The first system features four vocal staves in G major, each with the lyrics "mea - dows, And for - est sha - dows,". The piano accompaniment is on a grand staff with a treble and bass clef, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

mf All the length of a sum - mer

mf All the length of a sum - mer

mf All the length of a sum - mer

mf All the length of a sum - mer

The second system continues with four vocal staves, each starting with a mezzo-forte (*mf*) dynamic marking and the lyrics "All the length of a sum - mer". The piano accompaniment continues with a similar melodic and harmonic structure.

f day! All the length of a sum - mer

f day! All the length of a sum - mer

f day! All the length of a sum - mer

f day! All the length of a sum - mer

The third system features four vocal staves, each starting with a forte (*f*) dynamic marking and the lyrics "day! All the length of a sum - mer". The piano accompaniment continues with a similar melodic and harmonic structure.

day!

day!

day!

day!

K

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

Sprightly, light-ly, sing we

stacc.

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way...

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way...

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way, hur - ry a -

right - ly! Mo - ments bright-ly hur - ry, hur - ry a - way, hur - ry a -

Fruit - tree blos - soms, and ro - - ses'

Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

bo - - - soms, Clear blue

bo - soms, Clear blue

bo - soms, Clear blue

bo - - - soms, Clear blue

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sum - mer - day!

sum - mer - day!

sum - mer - day!

sum - mer - day!

Spring-lets, brook-lets,

Spring-lets, brook-lets,

Spring-lets, brook-lets,

Spring-lets, brook-lets,

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

Spring-lets, Green-y nook-lets, Hill and val-ley, And brook-lets, Green-y nook-lets, Hill and val-ley, And

salt - sea spray! Spring-lets, brook-lets,

salt - sea spray! Spring-lets, brook-lets,

salt - sea spray! Spring-lets, brook-lets,

salt - sea spray! Spring-lets, brook-lets,

Spring-lets, Green - y nook - lets, brook-lets, Green - y nook - lets, Hill and brook-lets, Green - y nook - lets, Hill and

Spring-lets, Green - y nook - lets, Hill and brook-lets, Green - y nook - lets, Hill and

Spring-lets, Green - y nook - lets, Hill and brook-lets, Green - y nook - lets, Hill and

Spring-lets, Green - y nook - lets, Hill and brook-lets, Green - y nook - lets, Hill and

Hill and val - ley, And val - ley, And salt - sea spray!

Hill and val - ley, And val - ley, And salt - sea spray!

Hill and val - ley, And val - ley, And salt - sea spray!

Hill and val - ley, And val - ley, And salt - sea spray!

salt - sea spray! Hill and
Hill and val - ley, And salt - sea
Hill and val - ley, And salt - sea
Hill and val - ley, And salt - sea

p *cresc.*

val - ley, Com - rade ro - vers,
spray! Com - rade ro - vers,
spray! Com - rade ro - vers,
spray! Com - rade ro - vers,

cresc.

Fai - ry lo - vers, All the
Fai - ry lo - vers, All the
Fai - ry lo - vers, All the
Fai - ry lo - vers, All the

mf

N *f*

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

p **N** *f*

mf

the live - - long sum - - mer

the live - - long *mf* sum - - mer

the live - - long sum - - mer

the live - - long

mf

day! the sum - - mer

sum - - mer day! The live - long sum - - mer

day! the sum - - mer

sum - - mer day! The live - long sum - - mer

cresc.

day! day! day! day!

sfz

This system contains the first four staves of the musical score. The first four staves are vocal parts, each with a melodic line and a long horizontal line below the staff. The fifth staff is the piano accompaniment, starting with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth-note chords and a dynamic marking of *sfz* (sforzando).

This system continues the piano accompaniment from the first system. It features a series of eighth-note chords and a dynamic marking of *sfz* (sforzando).

sfz

This system continues the piano accompaniment from the second system. It features a series of eighth-note chords and a dynamic marking of *sfz* (sforzando).

8

dim.

This system continues the piano accompaniment from the third system. It features a series of eighth-note chords and a dynamic marking of *dim.* (diminuendo). A bracket with the number 8 is placed above the staff.

P

p

This system continues the piano accompaniment from the fourth system. It features a series of eighth-note chords and a dynamic marking of *p* (piano). A bracket with the letter **P** is placed above the staff.

mf *p*

Gol - - - den, gol - -

Gol - - - den, gol - -

Gol - - - den, gol - -

Gol - - - den, gol - -

Gol - - - den, gol - -

p *dim.*

- - den sum - mer day! - -

- - den sum - mer day! - -

- - den sum - mer day! - -

- - den sum - mer day! - -

- - den sum - mer day! - -

II.

FAIRY NOON.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD. Op. 131.

Larghetto.

I. SOPRANO. Hear the call! ——— Fays, be

II. Hear the call! Fays, be

I. ALTO Hear the call! Fays, be

II. Hear the call! Fays, be

PIANO. *Larghetto.*

still! Fays, be still! ———

still! Fays, be still! ———

still! Fays, be still! ———

still! Fays, be still! ———

still! Fays, be still! ———

PIANO. *pp*

A

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

p Stir no sound The

p Stir no sound The

mp Stir no sound the for - est round!

mp Stir no sound the for - est round!

mp Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

B

Let all things hush That fly or
Let all things hush, That fly or creep, that fly or
Let all things hush, That fly or creep.
Let all things hush, That fly or

pp

pp

pp

pp

B

pp

creep. _____
creep. _____
creep. _____
Let all things

C

Let all things hush, That fly or creep, _____
Let all things hush, That fly or creep, that fly or creep, _____
Let all things hush, That fly or creep, _____
hush, That fly or creep, _____

C

pp

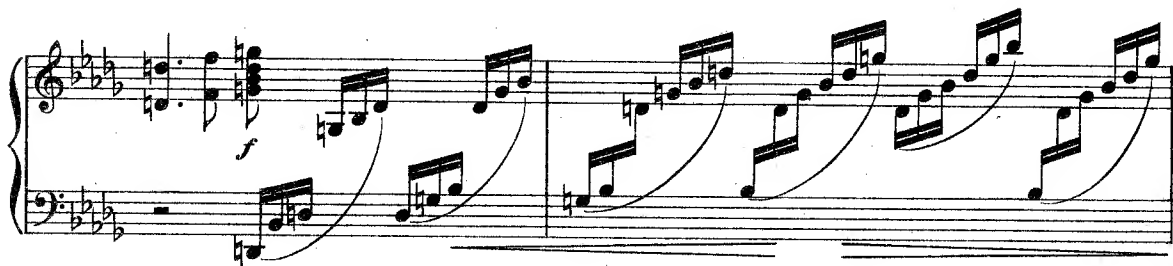
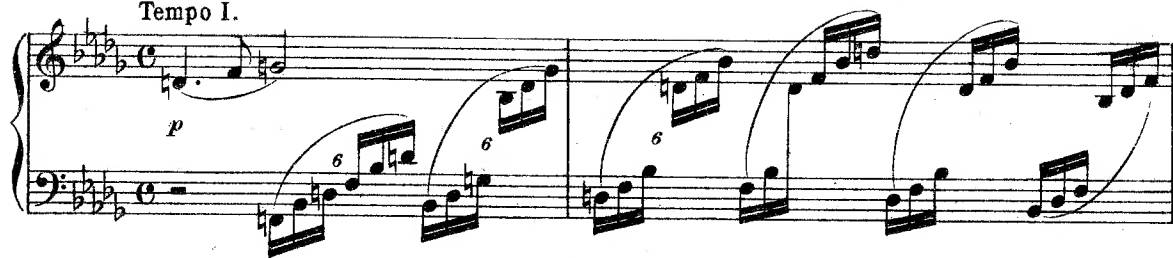
poco accel.

Tree and bush,

Tree and bush,

D *rall.*
Air and ground!
Air and ground!
Air and ground!
Air and ground!

Tempo I.



Vocal and piano accompaniment for the vocal entry. The vocal part consists of five staves, each with a vocal line and a piano accompaniment line. The piano accompaniment is in the right hand, and the vocal line is in the left hand. The lyrics are: "Hear the call! Si - lence". The dynamic is *p*.

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

Hear the call! Si - lence

E

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

pp

One and all

One and all

One and all

One and all

pp

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

ppp

Più lento.

III. FAIRY NIGHT.

Words by
W. ALLINGHAM.

Music by
CHARLES VILLIERS STANFORD, Op.131.

Allegretto tranquillo.

PIANO.

The piano introduction is in 3/4 time, key of D major. It features a gentle melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto tranquillo'.

SOLO SOPRANO. ***A*** *p*

The soprano vocal entry begins with the lyrics 'Moon soon'. The piano accompaniment continues with a flowing melody. The dynamic is marked *pp* (pianissimo).

The vocal line continues with the lyrics 'sets now, Elves cradled on the bough. Day's fays drop a-sleep:'. The piano accompaniment provides a harmonic foundation.

The vocal line continues with the lyrics 'Dreams thro' the for - est creep.'.

The vocal line continues with the lyrics 'Day's fays drop a-sleep:'.

The vocal line continues with the lyrics 'Day's fays drop a-sleep: Dreams thro' the'.

The vocal line continues with the lyrics 'Day's fays drop a-sleep:'.

The vocal line continues with the lyrics 'Day's fays drop a-sleep: Dreams thro' the'.

The piano accompaniment concludes with a final chord and a sustained bass note. The tempo remains 'Allegretto tranquillo'.

Pho. Dreams

Dreams thro' the for - est creep.

for - est creep, they creep.

Dreams thro' the for - est creep.

for - est creep, they creep.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Dreams thro' the for - est creep." and "for - est creep, they creep." The piano accompaniment provides a harmonic foundation with flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

thro' the for - - - est creep.

Dreams thro' the

Dreams thro' the

Dreams thro' the

Dreams thro' the

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The vocal parts repeat the phrase "Dreams thro' the" and "thro' the for - - - est creep." The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the song's mood.

for - - est creep.

for - - est creep.

for - - est creep.

for - - est creep.

poco sost.

Allegro leggiero. ($\text{♩} = \text{♩}$)

p

When broad - ens the

pp

C

moon - light

mp

mp We fro-lic and jest, we fro-lic and jest;

mp We fro-lic and jest, we fro-lic and jest;

mp When - dar - kles the

mp When - dar - kles the

for - est We sink in-to rest, we sink in-to rest.

for - est We sink in-to rest, we sink in-to rest.

Allegretto. (Tempo I.) (♩ = d) SOLO SOP. *p*

Shine__

rest.

Allegretto. (Tempo I.) (♩ = d)

p 3 3 3 3 3

fair__ star__ a - bove!

pp

Love's come, hap - py love!

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

pp
Haste, hap - py

8-----

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The first vocal staff begins with the lyrics "Love's come, hap - py love!". The other four vocal staves enter with the lyrics "Haste, hap - py" marked with *pp* (pianissimo). The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand, with a fermata over the eighth measure.

Haste, hap - py wed - ding night,

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

wed - ding night, _____

Full

Full

8-----

The second system continues the musical score with six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics "Haste, hap - py wed - ding night," are spread across the vocal staves. The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand, with a fermata over the eighth measure. The word "Full" appears twice, indicating a change in dynamics or performance style.

f

Full moon, round _____ and

Full moon, round _____ and

Full moon, round _____ and

moon, _____ round _____ and

moon, _____ round _____ and

8-----

E

bright! _____

bright! _____

bright! _____

bright! _____

bright! _____

E 8-----

dim.

pp

Allegro leggiero (♩ = ♩)

p But not till her

F cir - cle is lost in the west,

p But not till her cir - cle is

p But not till her cir - cle is

p But not till her cir - cle is

p But not till her cir - cle is

p But not till her cir - cle is

F

lost in the west,

lost in the west,

lost in the west,

lost in the west,

lost in the west,

F

We'll cease from our dance - ing, and crouch us to rest!
 We'll cease from our dance - ing, and crouch us to rest!
 We'll
 We'll

And crouch us to rest!_____
 cease from our dance - ing, and crouch us to rest!_____
 cease from our dance - ing, and crouch us to rest!_____
 G

Tempo I. ma più tranquillo (♩=♩)

Lute, mute fall thy strings! Hush, ev' - ry voice that
 pp

H

sings! *pp* Fade!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

Low, *pp* slow, sleep - y song, Fade, for-est aisles a long!

ppp

(♩ = ♩) p

Of all thysweet mu-sic a love - song is best:_____

p

Of all thysweet mu-sic a love - song is best:_____

p

Of all thysweet mu-sic a love - song is best:_____

(♩ = ♩) pp

Of all thysweet mu-sic a love - song is best:_____

(♩ = ♩) dim.

Thou hush - est, thou hush - est - we're si - lent -

dim.

Thou hush - est, thou hush - est - we're si - lent -

dim.

Thou hush - est, thou hush - est - we're si - lent -

dim.

Thou hush - est, thou hush - est - we're si - lent -

(♩ = ♩)

$(\text{♩} = \text{♩})$ *pp*

We sink in-to rest

pp

We sink in-to rest

pp

We sink

pp

We sink

$(\text{♩} = \text{♩})$

Più tranquillo. $(\text{♩} = \text{♩})$

in-to rest, sink, sink, in-to rest.

in-to rest, sink, sink, in-to rest.

Più tranquillo. $(\text{♩} = \text{♩})$

CANTATAS

for

== WOMEN'S VOICES. ==



The Rose of Avontown	<i>Mrs. H. H. A. Beach</i>	.35
Hesperus	<i>John Hyatt Brewer</i>	.35
The Herald of Spring	<i>John Hyatt Brewer</i>	.50
The Sea and the Moon	<i>John Hyatt Brewer</i>	.35
The Water Sprite	<i>Th. Podbertsky</i>	.25
Song of the Summer Winds	<i>John Hyatt Brewer</i>	.25
The Dawning of the Day	<i>John Hyatt Brewer</i>	.25
The Sea Fairies	<i>Mrs. H. H. A. Beach</i>	.50
Twilight Pictures	<i>John Hyatt Brewer</i>	.50
Across the Fields to Annel	<i>H. Clough-Leigher</i>	.40
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Song of the Virgins	<i>Reinhold L. Herman</i>	.60
Eileen's Spinning Song	<i>John Hyatt Brewer</i>	.35
Lygeia	<i>Arthur Foote</i>	.50
The Lonely Rose (Ballad)	<i>M. R. Lang</i>	.25
The Fairies' Revel	<i>W. Berwald</i>	.35

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